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The Collegian

SAINT MARY'S COLLEGE

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TWENTIETH YEAR

HOWARD LAWLOR - - - Editor

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Looking Forward

With this first issue of the year 1923 "The Collegian" enters upon a new epoch in its existence. This year it finds itself in a form different from before and guided by new aims and purposes. In the last year the editors of "The Collegian" have taken a new conception of just what function in school life the student journal should perform. In many points this new idea differed radically from those of former years and here we have seen the change from a magazine form to that of a newspaper. Now we find ourselves launched upon a "via media" in publishing a literary college journal. For many things the wisdom found in books will suffice but in some activities "Experience is the best teacher." So it has been in our publication experiences. With these lessons in mind taught us by our first experiment in a form different from the magazine of years gone by, the editors of "The Collegian" have created a new type of journal which they believe will be of enough news value to satisfy the news demand and of sufficient literary quality to encourage the production of representative essays, short stories and poems on the part of the college students.

In its new form—that of literary journal—"The Collegian" will be intent more than ever before to maintain an attitude of encouragement for every activity of a cultural nature. It aims to maintain active interest in all the branches of student life and it will do so through the efforts of the students themselves. "The Collegian" maintains the attitude that it belongs to every student of Saint Mary's College. It is the official organ of the student-body and wants every student to regard it as a medium through which he may present his personal views to the attention of the reading public. So, in the last analysis, "The Collegian" is a community institution which aims to benefit every member. Also being a community possession it will be just as excellent as the members are willing to make it. It depends directly upon the students for maintaining a high standard in both literary and news material. As every other student project, its success depends primarily upon the sincere efforts of all college men. Such efforts have been expended for it in the past semester, and this fact is encouragement to enter upon the new year with greater and more elaborate plans than ever.

"The Collegian's" aim during this new year will be to make of itself the finest undergraduate student publication in the United States and its editors look forward into the future of 1923 confident that their paper will attain this ideal because they have received ample proof that every Saint Mary's man is one hundred per cent behind it.

A New Catholic Literary Review

All students of Saint Mary's College and all people interested generally in such subjects as literature, music, architecture and other fine arts, will be interested in the plans now going forward to publish a new Catholic magazine which will be controlled exclusively by laymen.

For the past ten years there has been a need for just such a publication. This has been recognized throughout the United States by both clergy and laymen. At present there are numerous Catholic magazines devoted to cultural enterprises. But they are controlled and edited by clergymen. Consequently the layman's point of view thus far has not received the attention which a publication such as the proposed would afford.

Mr. Michael Williams, formerly editor of the "San Francisco Examiner" is responsible for launching the present program of organization. With him are co-operating such noted men as Ralph Adams Cram, world authority on church architecture, Dr. James J. Walsh, author of "Thirteenth, the Greatest of Centuries", Theodore Maynard, internationally known as a poet, Charles Phillips, noted war-correspondent and others.

In outlining the editorial policy of the new review Mr. Williams states that discussions of purely theological and ecclesiastical affairs will be avoided and that studies and elucidations of social problems from a Catholic point of view, the publication of essays on the drama and music, original fiction and poetry will be the sole object of the editors.

Another interesting feature of the plan for this new review is that its editorial board will be made up not only of Catholic laymen but of non-Catholics as well. Authorities in all branches of the arts will be invited to take part in the publication program regardless of creed. This provision will make the new review of particular interest to Protestants as well as Catholics and in this respect will be doing a great deal to further an intelligent and sympathetic understanding of Catholic principles and ideals by the world at large.

The initial number of the new review will appear in Easter Week of this year. Its endowment and publicity campaigns are now well under way. Leading up to the date of publication is an executive campaign of fourteen weeks in which the definite organization will be formed. One of the most interesting details of this program is the contest for a suitable name for the review. It will be held among college and preparatory school students all over the country and an award will be made for the best name suggested. Here is an opportunity for the men at St. Mary's to display their ingenuity.

As the most influential and potent magazine of the present day is the weekly it is hoped that the editors will adopt a program of weekly publication. Only as a weekly will it be able to take full advantage of the opportunity to influence the American people now offered it.

The proposed review will meet a long recognized need in the field of literary publications and should be assured the support of all cultural laymen and of the clergy, whether Catholic or non-Catholic.

A Dream

One night as I lay sleeping,
I had a dream so fair,
I dreamt of "Old St. Mary's"
And all my friends back there.

* * * *

I saw her halls and classrooms
And gazed upon her art;
The mirth and joy of school days
Still ringing in my heart.

* * * *

Fond remembrances and memories
Of youth, of love and kindness,
Seemed then to fade and leave me
To dream in total blindness.

BERNARD E. HALLIGAN.

France's Responsibility to the World

Today France has the world guessing. She has done the unexpected in making an invasion of German soil and the world is on its toes to find out what will happen next. In taking by force the Ruhr coal districts she has thrown to the winds the warnings and advice of economic experts and statesmen of England, Italy, and America and now dire predictions are made concerning the outcome of her act.

It is agreed by all other nations that at the present time Germany is practically bankrupt. Bankers of England and America are unanimous on this point and their objective for the past two years has been to discover some plan of international economical adjustment under which Germany would have at least the means by which to meet her war obligations. Consequently these bankers have been continually urging a policy of moratorium and cancellation of the German debt.

But it seems France has thrown all this advice to one side. Instead of progressing on an economic platform she has adopted patriotic principles and is expecting such a course to bring her the money owed by Germany.

But will this accomplish its purpose? Will France be able to bring about peace by starving out a nation and annexing her territory? Germany's experience in the Franco-Prussian War should have taught the folly of such a plan. Statesman and financiers the world over are unanimous in condemning such a course of action. England has broken off her economic conference with France. Italy has refused to send her soldiers. America has ordered home her troops along the Rhine.

Today France stands alone. By an invasion of German territory she is putting in jeopardy that small measure of peace the world is at present thankful to enjoy. Does she intend to plunge the world into another Martian chaos? President Poincaire says no. Let France back up his statement by listening to the economists of the world instead of to patriotic jingoists. This is her duty, for by invading the Ruhr industrial district of Germany, she has assumed a terrific responsibility to all of the peace loving peoples of the world.

Gilpin a Cynic--Why?

Charles S. Gilpin, star of "Emperor Jones," foremost negro actor of America and cynic, has come and gone. He has made a big "hit" and left a favorable impression. And he has furthered the democracy of the theatre by convincing San Francisco that histrionic ability knows no color line.

Being a man of remarkable career and experience he is an interesting subject for study. His dominating characteristic is brought out in his role of "Emperor Jones." In the play he is a worldly-wise cynic who trusts in just one thing— the "long green." And he is just that in real life. No art for art's sake for him. He's in the business to make a living. In short, after fifty years of an uphill fight, he is a cynic. For half a century he has gone through the mill and learned what chance the world gives the colored man. He took that chance and beat the game. Today he's at the top. Looking back at his career of fight and struggle, he says, "Yes, I'm cynical! I've lived fifty years! Of course I'm cynical!" Why shouldn't he be cynical? he asks. He's had a mighty tough road to travel. This he gives as the cause of his cynicism. But we wonder if there isn't something else at the bottom. Yes, there is. He has dropped the Faith of his childhood. Charles Gilpin was once a pupil in a southern Catholic parochial school. He once served at the altar as acolyte. But in later years he drifted. And today we find him a cynic. He says it's because of the hard knocks he's received in thirty years of struggle. But we think it's because he's lost something. He has left out of his life the one stabilizer that guides other men safe through the storm—a practical Catholic Faith. Perhaps Charles Gilpin will some day realize this for himself as he does for "Emperor Jones." Perhaps some day he will find himself lost in a forest out of which but one light can guide him. Then he'll drop his cynicism and realize that Chesterton was right in saying that the only solution of the Mystery of Life is the Mystery of the Cross.

LIBRARY ST. MARY'S COLLEGE

ALICE MEYNELL—MASTER OF STYLE

Claude T. Silva

The rescuer of Francis Thompson! A poet among the immortals! A measured prose writer! A stylist of utmost purity! These are all commendatory titles that have been given to the late Alice Meynell. Any one of them would have been an honor to any literary aspirant; yet a long life devoted to a diligent study of the arts, and especially to literature, has showered these titles upon one who is worthy of receiving them. All her life was a striving toward the artistic. Her education, her environment, every event of her life, seemed to lead her to one goal—literature. Her father, T. J. Thompson, was a student of literature, and a close friend of Dickens and Thackeray. He devoted much of his time to the education of his two daugnters, spending years with them in Italy. That country, with its traditions of art and of poetry, its mild climate and its charming landscapes, its cathedrals and its churches, its ancient ruins and its likeable people, left a desirable imprint upon the very sensitive soul of the young girl. She was ever after a lover of Italy, and sang its praises in many of her essays and poems. On her return to England she formed an intimate friendship with such diverse writers as Browning, Coventry Patmore and W. E. Henley. She married Wilfrid Meynell, English author and journalist, and their home was continually resplendent with the literary lights of England. This atmosphere, combined with an artistic sense and an ability to work, gave her the "curious eminence in modern literature" that she now holds.

It was as a writer of poetry that Alice Meynell first gained her literary recognition. Upon the recommendation of Ruskin she published her first volume of poems, "Preludes," later published under the title of "Poems." Although she is recognized as the greatest of the contemporary women poets of England, the amount of her poetry is small; but this bit is perfection. Most of her poetry was written in her early youth, and its most predominating note is one of religion and purity. This note is also found in her essays, but its effect is more pronounced in her poems. It was the note of her life.

Like all converts to Catholicism, she was enthusiastic about her religion, but her enthusiasm was always tempered with moderation. She always had a modest reserve which gave evidence of a deeper sense of religion. Her poem, "Meditation," is a good example of her more religious poems. Though short, it contains a big thought, a truth that many "wise" people of our day have missed—the belief in the Man-God. She was not scandalized to believe that the Son of God was born like one of us, and that

> "Slow Nature's days followed each other
> To form the Saviour from his Mother
> —One of the children of the year."

These lines are modest, poetical, full of religion, but still not ostentatious. She suggests her religion without directly stating it. This is her way in most of her poems.

If Alice Meynell had written no other poem than "To The Beloved Dead," we could have numbered her among the greatest of English poets, it is real poetry, it has a thought, and its manner of presentation is beautifully imaginative. But two stanzas of the poem should prove that:

> "Beloved, thou art like a tune that idle fingers
> Play on a window-pane.
> The time is there, the form of music lingers;
> But O thou sweetest strain,
> Where is thy soul? Thou liest i' the wind and rain.
>
> Even as to him who plays that idle air,
> It seems a melody.
> For his own soul is full of it, so my Fair,
> Dead, dost live in me,
> And all this lonely soul is full of thee."

These two stanzas alone would have made a perfect poem. Some would say that it should have ended there, but its perfection and its unity are not marred by the continuance of the poem into four more stanzas. Continued in the same sweet strain, the effect is heightened, not lessened. The result is a little masterpiece.

In the essay form, however, Alice Meynell is best known. Her only fault, maintained one critic, was that she wrote too well. Her every effort was bent on achieving an utmost purity of style. She succeeded and placed herself, according to many critics, among the greatest of the English prose stylists. She beautifies all her prose with her poetic spirit, and makes it pure and holy as her own soul.

Three influences are in evidence in her essays—Shakespeare, Italy and painting. Though not the theme of her essays, they are so brought in that they make the essay clearer. The reader gains confidence, knowing that the writer who uses them so well is worthy of being read.

One of the most delightful collections of essays is her "Children." It is a book that only a woman could write, and no woman was as capable as Alice Meynell. If we ever feel as though we are getting a little too important and "grown-up" let us turn to this little book, and remember the happy and innocent days of our childhood. It is enjoyable and mirthful and deals in a happy way with the eccentricities of childhood. One would think that in these essays Shakespeare would not enter, but such is not the case. She gives a happy twist to one of Shakespeare's quotations, when she writes "there is a tide in the affairs of children." In these essays there is a decided optimism.

In "The Boy," what some people might call stubbornness, moodiness or laziness, she sees something hopeful, and beautiful—a growth toward the man—a reserve. As we close the book after the last essay we think of Our Lord's saying, "Unless you become as little children, you shall not enter the kingdom of Heaven." Probably that was Alice Meynell's lesson.

Her other essays are masterpieces of style, and written in a more serious manner than "Children." Probably the best are found in the book, "The Spirit of Place." In it is found her essay, "The Horizon," —the one that is always taken as the highest perfection of her style. The first paragraph is worthy of being quoted again:

"To mount a hill is to lift with you something lighter and brighter than yourself, or than any meaner burden. You lift the world, you raise the horizon; you give a signal for the distance to stand up. It is like the scene in the Vatican when a Cardinal, with his dramatic Italian hands, bids the kneeling groups to arise. He does more than bid them. He lifts them, he gathers them up, far and near, with the upward gesture of both arms; he takes them to their feet with the compulsion of his expressive force. Or is it as when a conductor takes his players to the successive heights of music? You summon the sea, you bring the mountains: The distances unfold concealed wings and take an even flight. You are but a man lifting his weight upon the upward road, but as you climb the circle of the world goes up to face you."

This bit may not have the perfection and depth of Cardinal Newman, or carry the emotion of Macaulay; but still we believe that we will have to agree with Meredith, when he writes of Alice Meynell, "And I can fancy Mathew Arnold lighting on such essays as I have named, saying with refreshment, 'She can write!' It does not seem to me too bold to imagine Carlyle listening, without the weary gesture, to his wife's reading of the same, hearing them read to the end, and giving his comment, 'That woman thinks.'"

STUBBORNESS—THE DOOM OF CORDELIA

By Milton J. Coghlan

A stubborn nature prevents human beings from acting according to the dictates of their consciences. In the character of Cordelia who appears in Shakespeare's "King Lear," students of human nature are afforded an excellent example of stubbornness, that may be both studied and analyzed. Cordelia is a character that suffers inwardly to such an extent that it is truly remarkable how she can speak in direct contrast to what sha thinks. Of three sisters Cordelia is the most likeable, most sincere, and the most moral; and yet because of a stubborn nature she causes the scales of justice to be weighed against her and all her well earned virtues turn to faults.

Lear cannot be blamed for taking the attitude of one who loathes his own daughter for the simple reason that he was well advanced in years, and the mere respect and love that he asked to be spoken as well as felt was coming to him. Young men and young women of today sometimes forget that the expressing of a little love for their parents is well received. There is nothing more enjoyable to a mother or a father than the sound of their own children's voices in a recitation of their love for them; and the recitation is more powerful if the parents happen to be well advanced in years. Actions may be louder than words, but more often that not actions are misinterpreted and in some cases the love behind them is not recognized.

Word of speech is man's easiest and most complete method for expressing what is in his heart. A stubborn nature clothes the heart with a coat of iron that appears to those we love as hatred. Cordelia suffered because her father could not interpret the meaning of her words; for were not her words iron-bound?

LOUIS PASTEUR—SCIENTIST AND CATHOLIC

Wallace A. Grant

The name of Louis Pasteur, whose centenary we celebrated last month, brings to our minds the memory of one of the greatest scientists. It is true he was the son of a tanner. But this tanner was a man with a very strong will, and it was some of this inherited willpower that was to be the dominating factor in the life of Louis Pasteur. His vivid imagination, his sensitiveness, his keenness of intellect, made him the unassuming genius. Those who have felt the sordidness of despair and the anxiety of uncertain results, may look at the life of Pasteur and then feel that their troubles are but little ones.

It was Mitscherlich, who had proved, but not to the satisfaction of Pasteur, that the crystals of tartrates and paratartrates were the same identical salts, but for the rotary effect of polarized light. Pasteur proved experimentally that the rotary power was directly related to the dissymmetry of the molecular structures. This was the beginning of the recognition of this great scientist's work which was later expressed in the words of Biot, Pasteur's master, when he said, "My dear boy, I have loved science so dearly all my life that this sets my heart beating!"

It was in the sugar refinery at Lille, owned by M. Bigo, that Pasteur entered upon the study of fermentations. With his previous studies for background, he soon reached the conclusion that fermentation was due to the presence of living cells which were the active agents of the transformation. These same cells could be cultivated and rendered harmless by the proper precautions. Ultimately Pasteur proved, contrary to the accepted opinion, that oxygen was not injurious to wine, that on the contrary, oxygen aged it and gave the flavor. The heating process which he put forth has now become general, being known as "Pasteurization." Here was the light where darkness had previously reigned. Recognition soon followed, and in 1857 the Royal Society of London bestowed upon him the great Rumford medal for his work in crystalography. In this same year he was appointed Administrator of L' Ecole and director of the scientific studies.

It was from this little inconvenient and primitve laboratory in the "Rue c' Ulm" that the great victories of science were to emanate, designed to cipher the complexities of nature. It was there that a life of toil, combat and despair was to be fought, aided by his profound Catholic faith.

For ages "spontaneous generation" had been accepted. The great naturalist, Buffon, supported this theory, and the Irishman, Needham, in the eighteenth century, put forth a proof experimentally that "spontaneous generation" actually took place. Even the best friends of Pasteur, with Biot at their head, tried to turn him from his study in which he believed that nothng is self-creatve. This point remained to be demonstrated. Pasteur proved that the air contains germs and spores and by his extremely delicate experiments he was able to conform with the biblical account of Creation. This question of religion was involved; the public took sides. Pasteur, with his deadly determination, invited his enemies into the open field of experimentation, where before a selected commission he proved that the work of his enemies was faulty. The thanks of mankind should be given the faith, and the religious spirit this master infused into his work.

One study had hardly ended when another began. The silkworm industry of Southern France had been struck with the strange menace by which this section of France had been subjected to the blackest misery. The silkworm disease had already been studied by Buerin-Menneville, Lebert and Frey, Osmo, Cantoni, and de Quatrefages, but it was only through the pleading of Dumas, and a realization of the misery in France that made Pasteur leave his beloved laboratory and begin a new field of study of which he knew nothing. His studies lasted from 1865 to 1870 and after alterations between success and defeat he brought within his powerful grasp the indisputable truth. These works are summed up in the eulogy on "Studies on the Disease of Silkworms, a tractical and assured Method of Combatting It and Preventing Its Return."

These discoveries marked the first part of his life. The second part he devoted to human maladies. These studies were destined to assure him immortality. Along the consistent curve of fate, he had passed from crystals to fermentation, and now from fermentations to diseases of microbic origin. Having turned his mind to infectious diseases he was convinced the majority of deaths were caused by wounds coming in contact with external germs, and through his recommendations we find today that all surgeons follow the practive of heating the instruments and the sterilization of dressings. Again, as in the case of silkworms, the Minister of Agriculture commissioned Pasteur to make a study

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SAINT MARY'S BOYS IN HONOLULU

Basil L. Stanley

The St. Mary's football team left San Francisco for Honolulu the thirteenth of December without realizing fully what it was all about. The "S. S. Maui" is one of the best of the Matson fleet with plenty of deck space and capacious cabins and saloons.

Most of the boys began to live when they reached the dining room and glanced at the menu—everything that one could wish to eat and plenty of it. Some of the skeptical ones felt that it was a bluff for the first few days, but as the trip progressed the dining service and food really improved.

The boys roamed about the decks making acquaintances with the other passengers which as a whole were a very congenial crowd, participated in deck games, played at cards and some engaged in a spirited contest for the cake-eating prize. Nearly every evening there was dancing on deck where there were more spectators than dancers.

Toward the end of the trip the athletically inclined engaged in deck sports. St. Mary's lost to Pomona in the tuge of war. However they were without tennis shoes and were pulling against the momentum of the ship. Pomona refused to pull more than once so we gracefully accepted defeat. The only St. Mary's winner was Joe McNeill in "Are you there, Casey" sport. Two contestants lie on a mattress blindfolded and try to knock a cracker off their opponent's head with a wand. Sid Snow went to finals in Indian wrestling. Everyone tried the musical chairs which was the most fun of all.

On Saturday evening the ship gave a sumptuous football dinner to both Pomona and St. Mary's. The climax was a huge fruit cake with appropriate decorations. The last evening on ship was devoted to the

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LOUIS PASTEUR

(Continued from Page 2, Col. 3)

of the evil which ravaged the cattle-raising districts, causing annual losses of tens of millions. With a searching eye and mind Pasteur noticed a definite quality in the so-called "bad fields" because they were infected with anthrax. But what was this disease and how was it to be combated? It was through the simultaneous study of chicken cholera that he was set on the right path. He had noticed that the chicken cholera microbes, if left exposed to the air and then used for a new culture, lost their virulence to the point of becoming actually harmless. This discovery was destined to revolutionize the science of medicine, and lead Pasteur to the employment of vaccines, which he obtained after several years of study. The saving of thousands and thousands of cattle in this country today is enough to convince anyone of the value of this discovery.

The studies of Pasteur and his pupils were at this time extended to almost every disease of microbic origin, but most particularly to hydrophobia, the terror of the country districts. The illustrious scientist was determined to rid the country of this horror by his effort and genius. Previous to his work in hydrophobia, the use of antimony tri-chloride and the cauterization of wounds wth red-hot irons were the prevailing remedies. This study had made little progress until Pasteur entered the field. He discovered that the disease found its principal seat in the nervous system. Was it possible to render a dog immune to hydrophobia after it had been bitten, by the same method he had used to render cattle and sheep immune to anthrax? Could the immunity be extended to man? All this time he did not know of the microbe of hydrophobia, which had barely been detected by Dr. Roux, in the forms of points almost imperceptible under the most powerful microscopes. Again Pasteur displayed his genius. He could not cultivate these microbes as he had done previously with anthrax and chicken cholera. He conceived the idea to cultivate them from rabbit to rabbit and in this manner obtained a virulent maximum which reduced the period of inoculation to seven days. The method of making the vaccine soon followed and this human menace was soon within the range of control.

During the month of November, 1894, Pasteur had an attack of uremia, and there followed a slow agony lasting for months with alternations of hope and despair. But Pasteur endured it with a Christian spirit. Science had in no way lessened his Faith and throughout his whole life remained a steadfast Catholic.

The work of Pasteur is truly summed up in the words of Lister when he spoke at Pasteur's jubilee celebration and said, "Truly, there does not exist in the entire world any individual to whom the medical science owes more than they do to you. . . Thanks to you, surgery has undergone a complete revoluton, which has deprived it of its terror and has extended, almost without limit, its efficacious power."

Books

JOHN B. RAEL

"DEFINITIONS"

By H. S. Canby
Houghton Mifflin Co. $2.00

This work, with its odd title, is not a dictionary or an encyclopaedia. It is mainly a criticism of authors and books. The novel and the short story are the two chief objects of the criticism. The book is divided into six general headings, namely: Fiction, The American Tradition, The New Generation, The Reviewing of Books, The Philistines and Dilettante, and Men and Their Books.

Under the heading of Fiction the author has several essays, the first of which deals with Sentimental America. The reason why American novels and short stories are characterized by so much sentimentalism s the fact that the public demands it. In the past, critics have blamed authors for this class of fiction but the blame lies, not so much with the authors as with the people. Some authors however, run to the opposite extreme of idealism and endeavor to preach sermons through their novels.

In his essay on Free Fiction the author points out a few defects in American fiction and does it rather well. He says that the novels are artificial and that the stories are made to order. There is no freedom in the writing of the short story. Writers place too much emphasis upon technique. But what seems worse is that the rules that govern the writing of the short story are based upon those qualities which would make it a work of art. A certain beginning and a certain ending are required. The author follows out certain rules from which it is bad form to deviate. It is this lack of freedom in the construction of the short story that keeps American writers from turning out better work.

The popularity of a work, or the Essence of Popularity, as the author calls it, depends, not on the good qualities of the work but on the number of desires which are gratified when the public reads it. As a consequence authors endeavor to appeal to some human craving, or to curiosity in some form or other.

Concerning an American Tradition, the author shows that it is almost impossible to have a tradition that is exclusively American. Every department of American life, whether it be politics, social life, education, or literature, is modified by some English influence in some way or other.

Among the number of papers which this book contains, there is a lecture which Mr. Canby delivered at Cambridge University to British students. In this lecture Mr. Canby explains why there has not been a great American literature. He says that so much energy has been employed in developing the resources of the country that little has been left to expend in creative imagination.

In regard to the magazine, as we know it today, the author tells us that it is a distinctly American creation. The literary value of the family magazine has deteriorated during the last thirty years. At present it is merely a higher form of journalism. The articles, for the most part, deal with special sciences and are written by specialists in those sciences. Those specialists, while they have a good knowledge of their line of work, are not able to express their ideas in a clear and interesting style.

Perhaps the most important part of Mr. Canby's book is that portion which he devotes to The Reviewing of Books. Mr. Canby's experience as a book reviewer extends over a period of twenty-two years and therefore he should be in a position to tell us something about book reviewing. "As a reviewer," he says rather pessimistically, "I must again confess, although as an editor I may bitterly regret the confession, that the passion for reviewing is almost inexplicable. Reviewing has the primal curse of hard labor upon it. You must do two kinds of work at once, and be adequately rewarded for neither. First you must digest another man's conception, assimilate his ideas, absorb his imagination. It is like eating a cold dinner on a full stomach. And then when you have eaten and digested, you must tell how you feel about it—briefly, cogently, and in words that cannot be misunderstood. Furthermore, your feelings must be typical, must represent what a thousand stomachs will feel, or should feel, or could feel if they felt at all, or instead of being hailed as a critic you will be accused of dyspepsia."

—JOHN B. RAEL

"MARIA CHAPDELAINE"

By Louis Hemon
The Macmillan Co. $2.00

Ask the popular fiction reader what kind of a novel he likes the best. Instantly he begins to speak of a thrilling love story of the frozen north, with snow storms and dog races and privations in some unknown forest,—probably the discovery of a hidden mine and a happy marriage. Any novel that deals with any one of these themes, in a romantic way, is popular. "Maria Chapdelaine" deals with these themes, but in a very different way. It is unlike the ordinary story of the north. It is truthful, written by a man who really lived in the north,—one who knew its hardships, but still loved it.

Unlike the popular novel of the Canadian forests, t does not fill us with the romantic impulse to rush to any place that has a bit of snow. The effect is rather the opposite, though not repulsive. It truthfully tells the conditions of the wilderness country especially a wilderness where the winters are more than half a year in length. It shows that the north is not "a happy hunting ground", or the long-looked-for "Utopia"; but a place of suffering and privation.

The great fault with modern novelists is that they spend too much time describing their characters. They give the reader an impression of the outward appearance which usually conflicts with the actions of the character. It is better to have the reader use his imagination and clothe the character as he desires. This is the way with Louis Hemon. His description of Maria is very scant. We know that she was above the ordinary beauties of the country, because of the respect given her by the men folk. But the author does not directly describe her beauty. This is up to the reader's imagination and the reader is left to apply his own idea of beauty. This is the more artistic way. We learn through the characterization that Maria is good, noble, hard-working, quiet and religious. She has a great love for her parents, and a deep, holy love for her lover. Through these revelations, which we gather as the story proceeds, we construct the character ourselves,—we have a picture of the character in our mind,—a picture which would harmonize with the character's environment and actions. Now if the author had been so indiscreet as to give what he thought was a good description of Maria, it might not harmonize with the reader's views and cause an undesired effect. Paradis is described extensively, and that is because he is the hero. He makes his appearance in the story only a few times, and in order to make him worthy of Maria's love the author has to make him a real hero. The reader accepts this description, because his acquaintance with Paradis is short lived.

The author does not succumb to the temptation of a happy ending. The story is a tragedy,—a tragedy of the woods. The tone of the story is a sad one throughout, though not one of pessimism. It is the recording of the truth, by one who had worked hard trying to tame the wilderness, a struggle in which many men must fall, as a sacrifice to the cruel god, Nature. If a man becomes too presumptuous, believing that he is able to combat and subdue the wilderness alone, he falls one of its victims, and must suffer as it dictates. That was the tragedy of Paradis and the tragedy of Samuel Chapdelaine. Paradis suffered death, and Chapdelaine lost his wife and brought sorrow to his daughter. Is this not a lesson of life? When we think we have mastered the world; when we think that we have the complete control of our powers, and that success awaits only the desire, it is then that we have a fall. Paradis and Chapdelaine are not the only ones that have fallen victims to that rule; Caesar and Othello have felt its force.

It is the religious note that keeps the novel from becoming one of pessimism; it is the one ray of hope. What better way to start a story than by describing the gathering outside a Church, after the last Mass! It gives us a desire to continue, believing that a story so smoothly started must have an exalted ending. This beginning is not a deception. The book is religious throughout. Even a pagan would enter into the fervor with which Maria says her thousand aves, and the reader always has a respect for the religious atmosphere. It is truly a story of a French family, which has not lost love for its religion after more than three centuries of battling with the forest.

—CLAUDE T. SILVA.

Drama

CLAUDE T. SILVA

"THE EMPEROR JONES"

CLAUDE T. SILVA

"The Emperor Jones," a play by Eugene O'Neill, recently played at the Columbia Theatre, has proved that America has a great dramatist, and a colored actor of no little importance. This is a play in which very few actors would dare to take the leading part. The play is almost entirely a monologue, save for the first and last scenes. This means that the actor must, through his personality, his art, and his ability sustain and heighten the interest and hold the attention of the audience through the greater part of the play. He cannot once surrender the center of the stage to some minor character for the brief period of even a few moments. Charles S. Gilpin has taken the part and has succeeded. He never lets the interest fall, and throughout the tense scenes he keeps the audience interested and quiet, even though it is often hard to grasp the playwright's meaning of the lines.

We have to admit that Gilpin is a great actor. His actions are not those of an amateur. He always keeps in mind the part that he has to interpret, and it is the perfect rendition of this part that gives the audience the true meaning of the play. Brutus Jones is a negro who is a great deal above the others of his race in intelligence. But behind this intelligence and strong will there lies the crouching, uneducated and savage blackman. Civilization has done much for him, but its roots have not gone deep enough to crush out the barbarous and fanatic tendencies of the African. It was this hidden demon that was the cause of his killing two men in the States, and later fleeing the country and hiding on a West Indie Isle. Here with the small bit of civilization that he had gathered in America, combined with his alert mind, he was able to play upon the ignorance and the superstitions of the natives. He became emperor, and through a system of merciless bleeding, he drained the island of every resource. When he knew that he had goaded these people to the last bit he was going to leave the island, and enjoy his earnings in some foreign land, where he already had his money. But his over-confidence and avarice kept him on the island too long. It is at the point, when he finds that the people had left him that we get one of his best bits of acting. It is all suggestive. He is sitting on his throne, and with all assurance in his powers over his people he takes his bell to summon his servants. He rings the bell, and when no one appears his expression slowly changes to one of hate for the people that have left him, and an alertness and tenseness for the flight that is ahead of him. But even here he does not leave the humor that stays with him in the scenes of his greatest torment. With meek solemnity he says, "Ah resigns ma emperor's job, and Ah leaves." From this point on the real acting of Gilpin commences. He prepares to flee the island, the only way being through a dark forest that he must penetrate in the night. Here under the combined influences of night, solitude, hunger, and peril, the self reliance of the negro gives way; his courage and all that he had learned from civilization disintegrate by the influence of a night flight through the jungle. He is no more Brutus Jones, but an African savage, with all his fanaticism, superstition and fears. By superstition he had held down the negroes of the island, and now he was suffering through the very same means, The same superstition that had been the cause of his gaining his power was the means of his death.

The white trader, a "chicken-hearted" rascal, forms a good contrast to the confident and courageous negro. This part is very well done by Arthur Allen. By his meanness and littleness he serves as a background to further magnify the greatness of the Emperor. Through his appearance in the first scene the audience forms an attachment with Brutus Jones, and a dislike for this sneaky trader. True to his character, he is the one that puts the natives on the track of the departing Emperor. After witnessing the retribution of the negro we wonder why the playwright allowed this hated white to continue his rascality.

When Emperor Jones says, "Ah puts ma religion on the shelf and ah leaves it there," he has begun his downfall, and his return to the heart of Africa. We can also take heed, for when we put God from our sight and reach, we have taken our first step toward savagery, and soon we are bowing before an idol in the presence of a fanatic witch doctor.

"OLIVER TWIST" IN THE MOVIES

EDWIN McINNIS

Perhaps the kind mothers who took their children to see Charles Dickens' classic "Oliver Twist" in the motion pictures found that the only interest to the children was Jackie Coogan doing some of the stage-business that our modern directors have invented. Perhaps they found that the lesson, the moral of the story, is for the grown-ups. "Oliver Twist" has been relegated to the children's library, for no other reason than that Oliver is young. We must thank the producers, for what people have shut out from one sense, they have eagerly taken through another.

Our reformers have too much respect for the memory of Dickens, to have disputed this representation of the other side of life. And here is a hint to those who condemn the movies. Dickens wondered why "the dregs of life should not serve the purpose of a moral, as well as its froth and cream." Pardoning the allusions and the attempted pun which now follows, you can see that here is as 'ale a reason as has ever been given for the production of pictures which are in the shade of our mortal existence. "Even the roots of pond lilies are in the mud."

The producers have arranged some of the matters in the novel to better advantage than Dickens. Dickens, like O. Henry, never wrote an unclean word, but sometimes are found correctable things that lie just a little below the horizon. The producers have remembered the "millions of children" that Will Hays speaks of, and so have bestowed on Nancy the surname "Sykes." To prevent what Shakespeare must suffer because of Shylock, there has been no emphasis placed on the Hebraic origin of Fagin, the fence.

There is, of course, no lesson to be learned, or any enlightenment to be given regarding the workhouses of the world, but the recollection of such adverse conditions of living, when we have "When Knighthood Was in Flower" fresh in mind, helps us to an historical equilibrium, at least.

The costumes were correct, and there seemed to be nothing chronologically out of place. The picture followed the book closely enough that it didn't suffer being advertised as "John Doe's Screen Version of Dickens' Novel, "Oliver Twist."

Since the motion picture industry has reached that state of prosperity that brings it nothing but slams, it is but just that credit should be given where it is due, and the producers are to be congratulated on the success of the picture and thanked for the incentive which put literature and motion pictures higher in the minds of all who saw it.

"OMAR THE TENTMAKER"

CLAUDE T. SILVA

"Omar the Tentmaker" is an example of the better class of "movie"—the kind that we would always like to see. It has a likeable theme; it is sprinkled with poetry; it has scenery that is picturesque and beautiful, and still not overdone; and it has acting that is of a higher order than we are accustomed to see. As a result we leave the theatre in a pleasant and hopeful frame of mind. We forget about "censors" and "blue laws" and begin to anticipate a great future for the "movie." Maybe the motion picture producers are trying to raise the standard of their work, and give us an artistic production. We hope so.

The most complete part of the picture was the acting, probably because we are not used to seeing sustained acting on the screen. Guy Bates Post played the part of Omar. Though not famed as a model of beauty, he can act. He showed his art by contrast between the light-hearted, unrestrained, jovial youth, of the first part of the picture, with the sad old man, of the final episode. His best acting is done after the supposed loss of his wife, when, bowed with sorrow and with a distrust for the world he seeks to drown his unpleasant thoughts at the tavern, where he goes to recite poetry and jokes, for a cup or two of the forgetting liquor. Under the exterior show of happiness and conviviality we can see a heart oppressed with suffering. The acting of the leading man is not alone to be praised. The cast was very well chosen. All characters seemed to have the spirit of the play, and each one interpreted his part perfectly.

Like most pictures that deal with an Oriental theme, it was picturesque and romantic. Such pictures usually depend upon the splendor and magnificence of their setting for their success, and they give little importance to the acting. This was not the case with "Omar the Tentmaker." Its setting was beautiful, but not overdone. Though the setting should have been entirely Persian, there was a great deal of the Arabian in it. The picture has so much of the spirit of Arabia, that the greater part of the audience leaves the show with that impression in its mind. This is no grave fault, and it was probably done in that way for the greater effect that can be produced with the Arabian setting.

There is one part of the picture that could have been more artistically arranged. Omar is being beaten to death. His friend, who has lately gained great power and wealth, comes marching into town with an army, and arrived at the place of execution just in time to save him. This has too much of the old tendency bringing in a lot of cowboys to save the hero from being burnt alive by the Indians. It received a great deal of applause, something rare in modern pictures, but it could not be praised as being finished and artistic. This is the only point in the picture that could have been improved.

Alumni

JAMES J. McGINNIS

Matthew Dooley, '22, is accomplishing remarkable results in his pedagogical work at Sacred Heart College, San Francisco. Besides being head of the English Department at that institution, he is likewise instructor in History. "Matt" is also a student at the Hastings Law School, and from reports, has succeeded in topping his class for the first semester's work.

Bob Hadley, Ex. '23, former star football, baseball and track man at St. Mary's paid a visit to the College during the Christmas holidays. Bob is assistant engineer for the Pacific Lumber Co., at Scotia, California.

Harold Brusher, '22, after completing his first semester at West Point, has succeeded in establishing a notable record in his field and class work. "Hay" will undoubtedly make one of the finest of army officers, and reflect credit upon his old Alma Mater.

Will H. Barringer, '07, welcomed the arrival of the football squad in Honolulu, and again experienced the thrill of rooting for "Old St. Mary's." Mr. Barringer is city engineer of Hilo in Hawaii.

Alfred R. Cunha, Ex. '97, was also on hand to greet the "fighting squad." "Sonny" is at present Representative to the Legislature in the city of Honolulu.

Herbert McInerney, A. C. '15, and Walter Grace, B'16 also managed to make things pleasant for the football team during their stay in the Islands. They are well established in business and are in a position to enjoy the good things of life.

The great victory of St. Mary's over Santa Clara so greatly enthused the former students of St. Mary's residing in Humboldt County that on the evening of December 28, they gave expression to this enthusiasm by a banquet at the New Eureka Inn. Many interesting speeches, stories and narrations of happenings at the old College were related by the various speakers. Those who spoke were "Bub" Williams, Harry Bertain, John Hazel and George Bertain of Scotia; Ray Walsh, "Brud" Lambert, Jim Fleishman and Harold Shanahan of Eureka; Jos. Oeschger, Tim Canty and George Oeschger of Ferndale, and Charles LeVeque of Arcata.

Henry E. Coffee of the class of '80, who was buried during the month of December, was catcher on the Phoenix from '78 to '80. Mr. Coffee was behind the bat when shin guards, gloves and protectors were unknown, playing on the first Phoenix team. The team was called the Phoenix by Judge Dooling in 1878 and the name has remained since. Mr. Coffee was a prominent real estate man in San Francisco and his death leaves only two of his classmates alive, in the persons of Charles Haggerty and Judge Dooling.

On and Off the Campus

EUGENE P. BOYLE — TIMOTHY J. CANTY

"ECCE HOMO" TRY-OUTS

Rehearsal tryouts are already in progress for Brother Leo's latest and distinctive play, "Ecce Homo." This most recent dramatic creation is woven around the story of Our Lord's condemnation and crucifixion. The most remarkable element in this new production is that the theme, twenty centuries old but ever new and of the most vital concern to human kind, is treated in a new and totally unique manner. At the present time the members of the Upper Division are staging portions of the dialogue at their weekly expression periods. Several stars are in the offing and within a few weeks there will be definitely announced the names of the men fortunate enough to take the leading roles. This dramatic production will be cast entirely with undergraduate students.

Alfred Duffy, '22, according to a letter received by one of the faculty members, is loud in his praises of Italy. Although preparing for the priesthood in the American College in Rome, Al has found time to admire the splendors of that country, and take an intense interest in the Italian language. In making mention of some of the customs there, Al seemed to be most heartily in favor of the five o'clock tea, and to be an ardent admirer of the "spaghet."

Mr. Homer A. Marx, class of '22, has received praise for his engineering work with the Oakland Terminal Railway Company. He has been an employee of the company for only seven months but has received two increases in pay and at present is acting as secretary for the Safety First Commission. While working in Richmond he met an old St. Mary's man, George Miller, who is the City Surveyor. They recalled the old days at the college and, though meeting for the first time, a bond of friendship sprang up between them. The students of St. Mary's wish Mr. Marx success in his chosen profession and the same can be extended to his room and classmate, Mr. Vincent Foley.

WITH "SLIP" AT HONOLULU

Whenever one broaches the subject of the Honolulu trip to our friend "Slip" he is given a glowing account of the wonders of the Hawaiian climate and scenery and of the sterling goodfellowship of one "Scotty" Schuman, who has endeared his memory to every member of the football team and who has proved himself by substantial acts one of the greatest boosters of "Old Saint Mary's" contained on the long list of our Alma Mater's friends and supporters.

"Scotty" Schuman is one of the biggest men in athletic activities in the Islands. He not only proved this to the boys but he also showed that he was a regal host. He provided the party with automobile facilities and all during the trip personally engineered visits to various places of uncommon interest throughout the Islands. To top off the program of entertainment he personally put on for the benefit and enjoyment of the Saint Mary's boys a public banquet or "Laua" on the last night of the visit. He added the final touch by giving to each man, as the team was leaving for home, an elegant watch fob bearing the coat of arms of Hawaii and on the back, "Aloha (Farewell) from 'Scotty.'"

Glancing from our window we notice that "our boy" Ambrose is quite adept in dodging traffic since the night he saw two lights coming down the street and tried to walk between them.

SENIOR EMBLEM MEETING

The Senior Class held a special meeting on Wednesday, January 17, and furthered plans about standardizing a College graduating emblem. This movement for emblem standardization has been started several times in years past but owing to lack of cooperation it has never been able to accomplish anything definite. The present Senior Class has now turned its attention to this problem and does not intend to leave it until they "bring home the bacon." An emblem committee composed of George Rotenkolber, chairman; James McGinnis and Lawrence Archer are investigating various designs and conferring with local jewelers. Representatives of the Alumni Association and the lower College classes are invited to cooperate in deciding upon a suitable design in order to have suggestions from all St. Mary's men, both past and present. A standardized emblem of graduation has numerous advantages and so far the idea has met with unanimous approval.

On the evening of January 16, in the A. P. G. U. room, the Economics Association of Saint Mary's was addressed by Mr. Johannes Spykman, European correspondent and diplomatic attache, at present teaching fellow in Political Science at the University of California and an experienced observer of conditions in the Far East, Egypt and Europe.

At the present time the Upper Division is intensely interested in dramatics. Under the direction of Mr. Hagerty the students are preparing several short plays which will be acted in the gymnasium within the next two months.

NEW DISCIPLINE ORDER

Brother Thomas has been a busy man the last few days enforcing his system of discipline. At one time it was possible to be absent from class and plead guilty to any excuse except laziness. But those happy days are gone forever because now before a man can return to class he must report to Brother Thomas who hears his excuse and then judges if it is a valid one. If not it counts against him as an absence which may be the means of depriving him of credit for the course. Now most of the students wish to be more than old men when they leave college so they are paying strict attention to the ruling with the result that few classes are missed.

Coincidently with current changes in localities, Brother Thomas has had his sanctum sanctorum removed from the main floor to the second, now occupying the former wireless room. One great advantage of this arrangement is palpably evident—our prefect is certainly able to keep in closer touch with the sessions of the various classes and this we understand is one of the main objectives of our popular vigilante.

One of the most important events in the recent changes made in the College is the occupation by Professor LeFevre and his associates of the front office formerly occupied by the Prefect. The office has been elaborately refurnished with roll top desks, etc. and it has been remarked by several local commentators that the professors are now properly ensconced.

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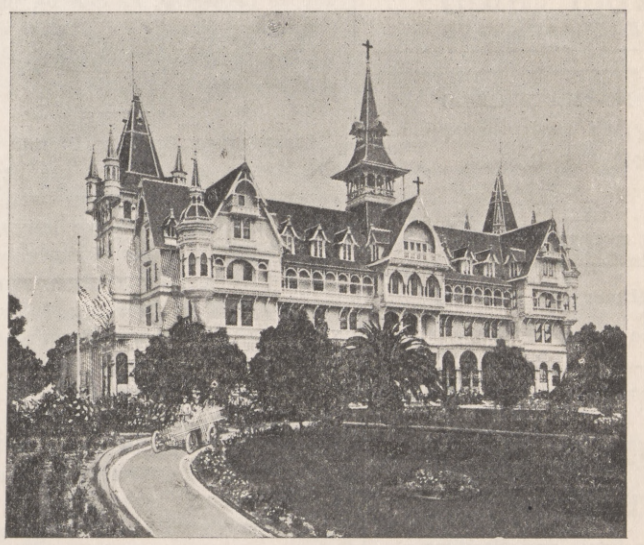

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ST. MARY'S BOYS IN HONOLULU

(Continued from Page 3, Col 1)

Captain's dinner and an amateur entertainment followed. Both St. Mary's and Pomona furnished the talent. Everyone seemed to enjoy the program.

The morning of our arrival we were all on deck to witness a beautiful sun rise over Diamond Head and the far famed beach of Waikiki. Also we saw the Hawaiian "water dogs" diving for coins in the harbor.

We were met at the docks by the various committees and decorated with leis, the Hawaiian token of welcome. A group of alumni met us and we were taken to Hotel Pleasanton, one of the finest hotels on the Islands.

Mr. "Scotty" Schuman, our host, took us around to the various parks and gave us the choice of fields. After this he gave Mr. Madigan the use of a car while we were to be there. During the first two days we saw the high points of interest around Honolulu. One of the best scenes in the Islands is the view from the Pali—a narrow pass about the city of Honolulu where one stands above a six hundred foot cliff and looks toward the ocean with a foreground of 40,000 acres of colorful pineapple fields. The other principle points of interests are the beach, Diamond Head, the beautiful drives, the aquarium, the tropical zoo and beautiful parks. In fact the entire city seems to be a large beautiful park with drives in all directions.

It is truly the cross roads of the Pacific. I doubt if Shanghai could be a more cosmopolitan city even though its reputation is more far-reaching. The population is over half Japanese and one can not doubt the authenticity of this statment when they see the city with their own eyes. The oriental problem is a vivid reality in Hawaii, perhaps the biggest problem they have to confront. San Francisco's Chinatown has nothing on that of Honolulu.

We practiced faithfully twice a day endeavoring to overcome the climatic conditions before our first contest with one all Hawaiian team. It proved to be a very hot day when we lined up against the choice of the Islands In fact a typical American Fourth of July day would have been welcomed by every member of both teams. After a hard struggle we won, in spite of the officiating which is not up to the standard of this country.

By winning the game we won the hearts of most Hawaiians, at least the generosity and hospitality shown us would indicate that we had.

We were entertained by the Civic Club and witnessed some real boxing matches that commercialism had not tainted. Most of the team attended the parties of the last few days and a good time was had by all.

Perhaps the most picturesque and touching scene that one could possibly find is the public Aloha that is accorded the ships that leave the Paradise of the Pacific.

Everyone gets their share of leis. The alohas and emotional scenes combined with the national music tends to touch one's heart and all those departing feel that they must go back again.

The first night at sea out of Honolulu was very rough but the weather turned out splendidly. The return trip was uneventful. Murdock said as we were leaving Honolulu harbor. "We are going back to God's country but we are leaving Heaven." That sentimental statement represents the consensus of opinion.

The first Student Body Meeting of the new year was called to order by President Rooney, January 16 at 11 A. M. A discussion that was interesting to say the least was caused by an introduction of the subject of adopting a standardized graduation emblem of the school. A motion in favor of this was finally passed and the meeting was ended rather abruptly after a hectic discussion of whether or not a standarized senior hat that should be adopted by the Student Body.

It is unfortunate that the Sophomore Engineering Class had to be discontinued. St. Mary's has based her reputation on her engineering students for a great many years for many of the prominent men in the profession are graduates of the institution. It was no fault of the faculty, however, that this course had to be dropped but the fault of the students concerned. St. Mary's has a high standard and only two members of this class could attain that standard; so, of course, it was necessary to hold these students over until next year when they will join the present Freshman class. It is far better to drop some students than to lower the standard for the course is not so difficult that it cannot be mastered, as can be judged from preceding classes. The students who were dropped have no one to blame but themselves.

Once more Brother Fabian comes to St. Mary's as head of the Spanish Department and very few instructors can equal him in his native language. He has all the qualities of the good teacher, being able to impart his knowledge in a manner that enables the student to read and speak elementary Spanish in a short time. Brother Fabian had a slight attack of illness during the past week and was confined to his bed for a few days but we are happy to note that he is able to resume his duties once more. We sincerely hope that this time his stay at St. Mary's will be a long one.

Wallace Grant, President of the S. S. S. S. Engineering Society, gave an interesting talk to the members of the Mechanical Drawing Class on the morning of Dec. 16. Grant told of the many difficulties which every student meets as he takes up his college work, and not the least among these being the deciding of what course to follow. He urged the students to start now and attempt to decide on the course to follow and even if they be unable to decide they should at least return to college and as their college work progressed their vocation would soon reveal itself.

The A. P. G. U. Room was the scene of the January meeting of the S. S. S. S. Society, the meeting being held Tuesday the ninth. President Grant called for a discussion on ways and means of increasing the membership of the Society. A committee to secure outside engineers to talk before the Society was also appointed.

At the conclusion of the business meeting, George Rotenkolber and Ambrose Desmond gave interesting speeches. Rotenkolber spoke on the subject of the Carquinez Straits Bridge, which is soon to be constructed and operated as a toll bridge. Desmond spoke on the subject of efficient Roadbeds for Railroads.

The new library is open in the evening for the use of the students and those desiring to do reference work will find the library adequate for their needs. While there are numerous books on the shelves, yet there is a chance for the college men to aid Brother Clement by donating books on literary subjects. A number of books have been donated during the past two months but they are mainly reference and there is a crying need for books on literature. Why not have each member of your class contribute a book? You can see what a substantial increase could be had and the best books available could be found on the shelves. If it is asking too much for each man to contribute then let two or three men donate one. Any who are interested can consult with the librarian and he will tell you what he is most in need of.

Under the able leadership of Thomas Kelley the Junior Class intends to finish the school year in a burst of glory. They have been inactive for some time but with new officers to lead them they promise to make themselves heard in college circles. The famous John Brock was elected secretary without a dissenting vote. While Eddie Moran has already shown his ability as treasurer by resurrecting funds for the banquet held last night at the Des Alps restaurant in San Francisco. There are some able men in this class who have shown their ability before the public in dramatics and debating and we feel sure they are capable of upholding the traditions of St. Mary's.

One of the old familiar faces on the campus this year is Brother Thomas. He has been sojourning in Sacramento for the past seven months but in spite of that he is jollier than ever and says he is glad to get home. Brother Thomas is well liked by all the students and should have no trouble in fulfilling his duties as Prefect.

As the result of Mac's labors the "War Chariot" is able to run once more. This old battle wagon has been part of the institution for the past few years and serves to occupy the idle moments of the diligent Mac—when he is not occupied with his score of other duties. Now he has it tuned up to pass anything on the road (?).

Listed among the departures from St. Mary's College is Brother Charles. He has gone to Sacramento to take the place of Brother Thomas and his amiability is certain to win him many friends. We wish him success in his new duties.

It will be interesting to the friends of Joseph Early, class of '24, to know that he is convalescing from his long illness and sends New Year's greetings to all his friends. "Joe" lives at 2916 F St. and will be glad to see any of the St. Mary's men who chance to come to Sacramento.

One of the prominent figures on the campus, Roy "Swede" Okerman, has decided to study the practical end of engineering for the next seven months. He has taken a position with an engineering crew near Fresno and we feel he will be able to glean the knowledge which he craves. He plans to return to school next August.

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SIR JAMES M. BARRIE—THE OLD YOUNG MAN

By URSIL R. FOLEY

Considered the most successful of the many dramatists writing in English. Sir John Matthew Barrie has scintillated among the stars of contemporary literati since the latter part of the past century. He earned this enviable distinction by combining a complete, easy, almost scornful, command of practical stage technique with the magic of his own personality and with his almost unrivaled gift of sympathetic human observation.

He attained fame by the "over night" route following the publication of his stories dealing with Scotch peasant life. With his tricksy wit and poetic fantasy, overflowing with pathos, Mr. Barrie excels in portraying the simple peasant life of his home-land.

His later plays, especially those written since the war, have dealt with romantic and fantastic subjects. "The Admirable Crichton", one of the finest English comedies of the past generation, merely wrecks a family and their servants on a desert isle, and then shows us the results in the social system. "What Every Woman Knows" is the tale of a devoted wife who encourages her husband in an illicit love affair, knowing that he will soon discover the error of his way. After reading it we wonder if one less gifted than Barrie would not have made a miserable mess of such a delicate plot. We can not read "Mary Rose" without recalling "Time cures all ills" and "Time obliterates our pains." Mr. Loraine, returning to his youthful haunts, is responsible for the ensuing action. During a reverie the lives of his parents are shown to us. This impact of life and death results in clear tragedy. "Dear Brutus", one of the latest gems of Barriesque humor, is based on the events that would occur if we had "another chance." He takes a certain group of people who have asked for a second chance and the resultant comedy lends itself to deep thinking, from which we may conclude "Once a failure, always a failure."

Barrie displays his natural mastery of the theatre by his employment of pantomime to further his tale, or to amuse and entrance his audience. (Much to our enjoyment, we assure you.) He writes for the actors, leaning on them because he loves them and would rather ascend the ladder of popularity through their aid than by his written words alone.

In each of his shorter plays Barrie sends home a moral that is worthy of deep thought. "The Twelve-Pound Look" uncovers the futility of riches with startling strength and clearness. In "The Will" Barrie shows that "The best laid plans o' mice an' men gang aft agley." "The New Word" emphasizes the union that should exist between a father and a son. "A Well-Remembered Voice" shows that it is not always the one who makes the big display, but the dependable plodder, who receives the reward.

The plays of J. M. Barrie have not been successful in America because, for the most part, his themes are too fantastical for our prosaic minds. Much as we appreciate his unique flavor, his whimsical fun and his deep tenderness, James M. Barrie is still, in America, the dramatist of comparatively few.

Barrie steadfastly refuses to see the world through the tired eyes of the unimaginative business man. He would much rather be given a fairy story from which to construct a play of whimsical fantasies, slightly tinged with a touch of pathos. We greatly appreciate his choice. James M. Barrie considers himself an old young man and it is to the youthfulness of his plays that he attributes his own youthfulness.

Were you fortunate enough to receive an invitation to the Senior Dance? This is the first dance given by the college students in several years and it is the intention of the class of '23 to bring back some of the old customs that were part of college life in days past. This is one of them and we know it will be a success. The number has been limited to sixty couples and no one will be admitted to the hall without an invitation. The reason for this is obvious. The dance is given at the Key Route Inn and the ballroom will not accommodate a large crowd. The invitations may be obtained from members of the Senior Class who promise that those who attend on January 20 will have a pleasant remembrance of the three hours spent as their guests.

The second annual banquet of the Vandal Athletic Club was held in connection with the celebration of our High School Team's victory over Santa Clara High. Afterwards the members attended "en masse" a theatrical offering at which it was unanimously agreed every one had a hilarious time.

The opening of the new year brought from the wilds of Montana the renowned "Fritz" Sutherland. We missed him during the past few months and are glad to know he has regained his health and will continue his studies at St. Mary's.

Humor

VINCENT J. STREI

The Hoop Season has opened, and all basketball candidates are learning to roll their socks.

* * * * *

One fan remarked that some of our new outfielders harmonize with the scenery. Does he insinuate that they are green?

* * * * *

Mr. Guisto has been showing his baseball squad the value of properly controlled bunting. Just think of what Francis Scott Key did with it.

* * * * *

When it stands in a pasture, eats grass, and chews its cud, that is a Cow. When it sits at a banquet, eats food and chews the rag, that is Bull.

* * * * *

The Zoology Department informs us that the first man was found in India, but they did not say who found him.

* * * * *

As told by a Senior:—"When I was a Freshman the English Professor informed us that on February 28th we would take the life of William Shakespeare. I remained away from school until March 15th so I am innocent of any crimes committed on that date."

* * * * *

They tell us that movie actors make up every day. Why, then, are there so many divorces originating in Hollywood?

* * * * *

M. Coue has the right idea. Whenever we want to make a date, autosuggestion can be relied upon to turn the trick our way.

* * * * *

A gem from the philosophy class:—"Better have two heads than two chins."

* * * * *

B. (In philosophy) "What's the matter, McGinnis?"

Mac. "This chair's on the bum."

B. "The bum's on the chair, I guess."

* * * * *

(In religion) "What else besides murder is forbidden by the fifth commandment, Mr. Lagomarsino?"

Loggy:—"Homicide, Brother."

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Sports

THOMAS J. KELLEY

BASEBALL SEASON AGAIN UNDER WAY AT SAINT MARY'S

On January 9th the first practice of the season for the baseball candidates was held under the supervision of Coach Louis Guisto. A squad of twenty men reported and from this number the Varsity will be later selected.

For the present, each afternoon finds the squad engaged in hitting and fielding practice. This will be continued until the first game, on January 17th. Throughout January all the practice games will be played under the name of the Saint Mary's Independents, and when the regular season starts the "Phoenix" will come into official being.

During the last two years Guisto has had charge of the early baseball training period and success has always crowned his work. There are great possibilities in the group he has under his direction now and it is expected that another championship team will be the result. Though there are a good many of last year's players absent, it is hardly likely that their loss will be felt at all, save in one department, pitching. At present there are but five men on the pitching staff, but with the handling that they will receive it is reasonable to expect that they can carry the brunt of the attack as successfully as did the larger staff last year. The rest of the club, man for man, looks to be every bit as good as the predecessor.

The following men are working out each afternoon: Tobin, Meuter, Lindblum, Corrier, Snow, Collins, Troy, Galvin, White, Gardner, Sutherland, Grant, Harrington, Farrell, Westlake, Paynter, Kelley, Rooney, Yore, Roberts, Cardoza, and Jones.

The death of John A. Cooney marks the passing of one of the greatest athletes, if not the greatest, that ever attended St. Mary's College. He pitched on the Phoenix team for four years, his best being '91 and '92. Brother Agnon places Cooney among the Phoenix's three greatest pitchers. In addition, Cooney was a star tackle and oarsman, being pulling stroke on the crew that made St. Mary's famous in aquatic circles.

NAVY ELEVEN DEFEATS SAINTS IN SECOND HONOLULU GAME

When on Sunday, December 31, "Slip" Madigan sent his charges against the eleven of the Pearl Harbor Athletic Club in Honolulu, the much discussed "dope" had it that the Saints would win. But they didn't. When the last gun was fired the score stood 14 to 7 against the visitors. And thereby hangs a tale, and an interesting football game, in fact one of the best seen at Moillili Field all season.

As the Navy boys had a clean slate all season, and the Saints won the first game against the All Stars the week previous, interest ran high, and the largest crowd of the season was on hand for the battle.

Right from the start the visitors were on the offensive and carried the battle to the enemy's ground. On four occasions during the game they were near enough to try for score via the placement kick route, but each time the ball went wide of the bar. At the beginning of the second half with the ball on the Navy's 46 yard line, Prelli circled right end and carried the ball to the 10 yard line, only to be called back for off side and penalized 5 yards in the bargain. That almost certainly cost the Saints a touchdown.

But in spite of the things that went against us in the earlier part of the game, things began to look up toward the close. By a series of passes from Grant the ball was brought to the navy 12 yard line and after Strader bucked 2 yards Black tossed a pass to Lane over the goal line for a touchdown. This ended the scoring for the day.

"Busty" Lane, playing in the backfield where he really belongs played a great game. And Grant, in spite of injuries received earlier in the game, was right on the job.

The High School meets Lowell High of San Francisco at Saint Mary's Gym at 3:30 p. m. Saturday. The remainder of a rather incomplete schedule includes games with Commerce, Lick Wilmington, Mission, Cogswell, Vallejo, Fremont, Vocational and Santa Clara Prep.

BASKETBALL PRACTICE STARTS AT SAINT MARY'S

Under the direction of Coach Madigan the basketball candidates are being put through their paces each day in the College gymnasium. Though the squad has been out for only a few days the prospects look good for a representative club this season.

It will be remembered that although a dearth of material last year Madigan trained the squad so effectively that they were able to make a good name for themselves. So it is believed that a capable club will be whipped into shape for the games that are on the Saints' schedule this season. Madigan has the reputation of making a club fight at all times and under all conditions so the followers of the Red and Blue look for a representative cage team this season.

HIGH SCHOOL BASKETBALLERS WIN FIRST GAME FROM TECH.

On Tuesday afternoon, January 16th, the Saint Mary's High School basketball five defeated the quintet from Technical High School by the score of 19 to 14. As the score indicates the game was hard fought throughout and was marked by the superior team work of the Saints.

Tech scored first on a foul and then the Saints made two points on two free throws which put them in the lead. From then on to the close of the game the Red and Blue Preps were never headed though they had to hustle all the time to keep the advantage. Considering the fact that Coach Stanley has had his men practicing less than a week they made an excellent showing which promises a good record for the coming season.

The line up that started against Tech follows: F. Silva and F. Rose, forwards; Underhill, center; S. Kelly, and Crowley guards; substitutes, Riordan, Freitas, Adams and Boynton.

SAINTS DEFEAT ALL STARS IN FIRST HONOLULU GAME.

Playing their first game in Honolulu on December 24th, the Saint Mary's Varsity defeated the All Stars to the tune of 10 to 6. The day was warm and the visitors felt the change of climate to such an extent that it materially affected their playing. As the score indicates the game was a tight struggle from first to last, and it was only after Captain Black had engineered one of his famous kicks from placement through the bars that the Saints were given a winning margin.

A detailed account of the game shows that the playing of "Ducky" Grant at halfback was nothing short of spectacular. The newspapers of Honolulu styled him the "triple threat man." And that was just about it. His kicking was all that could be desired, he hit the line and circled the ends for substantial gains, and his effective passing was accountable for the touchdown scored by the Red and Blue invaders. The touchdown came after the ball had been worked down the field by a series of line bucks and end runs and was carried over when Grant tossed a pass to Lester who scampered over the last marker.

THE TENNIS TEAM

At the last Student Body meeting tennis was officially recognized as a standard sport at St. Mary's. This means that in the future St. Mary's will be represented by a recognized squad of tennis artists.

Matches will be scheduled with Colleges and High Schools for the coming tennis season. At present the team consists of Doyle, McCormack, Buckman, Lindblum, Hall and Hinkel.

With the assured support of the entire Student Body behind the tennis team it is a certainty that the game will be as popular and successful in the College proper as it is in the High School Department.

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